



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

it empty" (pp. 45, 46) is not altogether just. The panic of 1857 might at least have been mentioned. The Vice-President is of course not a member of the cabinet (pp. 21, 70), and Houston was not at the time of the war the capital of Texas (p. 269). Loose statements are occasionally found where the exact information could easily have been obtained. Jefferson Davis, for example, "died about 1893" (p. 442), and Longstreet "fought to the very end of the war, and lived for many years afterward" (p. 464). Notwithstanding these defects, however, there can be no question as to the real merits of the book. It presents an impartial and, on the whole, an accurate and interesting picture of the greatest civil conflict of modern times. No one who is interested in the history of that period can afford to neglect it.

In 1870 Rudolf Haym's learned and exact, if somewhat dry, volume on the "*Romantische Schule*" was published in Germany and was followed almost immediately by Georg Brandes's acute and original "The Romantic School in Germany." The trend of modern thought has been steadily in the opposite direction from the speculative transcendentalists and the subject, except for Ricarda Huch's volume "*Blüthezeit der Romantik*" in 1899, has been much neglected.

But what a period of treasure it was! A period of real revival and enthusiasm; doctrines were turned topsyturvy; every settled question of civilization was reopened; the rights of the individual soul to its life and its desires were all reasserted, and the poor contented Philistine of the day received his severest slappings. But he won in the end, the Philistine, as he always has done, as he always will do, because he understands the nature of the world he lives in. The children of this world are wise in their own generation and understand how to make friends of the mammon of unrighteousness. The Romantiker, with their enthusiasms and their questionings, and their soul turbulences and their loves, came mostly to grief as these poor enthusiasts generally do. Friedrich Schlegel and his Dorothea found peace and safety after all the tumult in the bosom of the Roman Catholic Church. August Wilhelm Schlegel handed over his obstreperous Caroline "in all dignity and friendliness" to Schelling, and himself became a staid, hard working German professor whose ardu-

ous and wonderful translations into German of Shakespeare, the Bhagavadgita and the Ramayana sapped a good deal of his youthful, naïve sentimentality. Hard regular work will nearly always initiate a man into reality and give him a steadying sense of what life actually is. Novalis, having written the "Hymns to the Night" and justified in his "Heinrich von Ofterdingen" his impassioned love for the dead Sophia and the living Julia, died prematurely of tuberculosis. One by one they died or grew old and cold and hard-working and so the romantic fire went out. But the works remain and are more full of meat for thought and food for psychology than perhaps any other single literary period—if one except the young romanticists of England and the Neo-platonists. For there was no horizon too far away for the thoughts of those young romantics to reach; no outlook that they could not drench in the glamour of their romantic emotions. They fairly wallowed in the sense of the Infinite.

With Wackenroder as art interpreter and lyric-singer, with the two Schlegels and their attendants, Dorothea and Caroline, as literary critics, men-of-letters and theorizers, with Novalis as the teller of fairy-tales and singer of night hymns, and Tieck with his dreams and his nonsense and his legendary lore, and Schelling making philosophy and Schleiermacher religion romantic, what a period it was! They were all so full of inspiration, so unguided by historic sense, so unashamed to sing themselves and their own emotions and speculations. They made not the slightest effort to relate themselves to the rest of society, to the past of civilization, to the general trend of human thought and life. They despised all life that was not freely romantic and self-lighted; they revelled in their own emotions. They were undoubtedly lacking in mental chastity and gentlemanly restraint—else how could a man set down boldly such vaporings as:

"Methinks music is like the bird Phoenix, rising from his nest with lightness and joy, born anew, soaring heavenward midst rejoicings, a gladsome sight to God and man. But sometimes I imagine music a babe lying dead in its grave—a crimson ray of light from heaven gently lifting up its soul to celestial regions, where it partakes of the golden drops of eternity and of divine visions seen by man only in his most lovely dreams—and sometimes—how beautiful and endless are those visions!"

But whether endless or not they are far too long for citation.

Professor Wernaer,* who in sixteen chapters has given us an excellent, though necessarily incomplete picture of the young German Romanticists, has acquitted himself most ably of the task. The book is delightfully interesting and would set those not brought up on German sentimentality to delving at once into this veritable mine of treasure. It must be said that the author is not wholly successful in making clear to the English mind what the Romanticists meant with their free and perplexing use of the word *Ironie*, which he says conveys to him "a joy in possession of the powers of an infinite spirit." Again of Schlegel he says: "He thought it was the duty of the poet not to forget himself entirely in the midst of his love. His doctrine of *ironie* is to explain this to us." If one desired to be flippant over a matter that really deserves profound attention and respect one might suggest that the Romanticists, having invented a universe drowned in a sea of emotion, suddenly discovered that to be complete the world should have wit as well, and so they discovered *ironie* as a sort of little island where they might take refuge from time to time to laugh at themselves and the world they had made. Again one feels that the word "mood" does not quite stand for the same thing as *stimmung*, but here one flounders in the impossible depths of conveying into an alien language a whole frame of mind belonging specifically to another tongue and another age. In general, Professor Wernaer's study into the nature and use of the romantic diction is very able.

The proofs of the book have been inadequately corrected, and in one place (page 217) the same line is printed twice; several German titles are incorrectly printed, as "*Der Gestieferte Kater*," etc., and here and there we have a German construction that fails to make sense. The author's theoretic generalizations are more interesting and valuable than the biographical data; and the chapters which were not delivered as lectures at Harvard are the more interesting ones in the book.

Often the overflow of a great man's learning makes the most delightful reading. Professor Gildersleeve's fascinating and witty

* "Romanticism and the German Romantic School." By Robert M. Wernaer. New York and London: D. Appleton & Co., 1910.